

# GRIFFITH DECLINES TO JOIN NEW WESTERN DRIFT OF FILM PRODUCERS

## Finds the East Good Enough for Picture Making

High Lights and Shadows on News of the Screen.

By FRANK VREELAND.

WHILE other producers, such as Lewis J. Selznick, are turning toward California, despite its crop of scandals, D. W. Griffith clings to the East with the tenacity of one of his most determined heroes. For one thing, he has all his money invested here, at the elaborate studio in Mamaroneck, and for another thing, he can find all the disengaged actors he cares to employ by standing at a given point—any given point—on Broadway. He doesn't even have to listen in on the conversation to make sure they're actors.

The degree of training the actor has is greater in the East, he finds, and so is the variety of faces—and Griffith feels that variety of countenance among his principals from picture to picture is valuable, so the audience won't get to feel that the hero is being saved from annihilation so he can appear in the next photoplay. Joseph Schildkraut, who seems fitted only to the exotic type of part, is therefore unlikely to find his emotions under the control of Griffith's megaphone again.

Moreover, Griffith finds the background of life and culture here more stimulating than in Los Angeles, where a diet of purest sunlight is not the only requisite needed to keep a man on edge.

Incidentally Griffith isn't going in for that culture more extensively here by establishing a tea salon, as might be inferred from the fact that on the line above his name in the telephone directory is the announcement, "Griffith, D. W., tea room, 201 Fulton street."

At the Griffith office it was denied with chuckles that the producer had anything to do with this Oolong enterprise, or that he is drowning his sorrow over censorship in tea.

Likewise, incidentally, Griffith is not going to produce "This White Slave" on the screen, perhaps because the censors might put their thumb in this pie too.

For the title role of "Merton of the Movies," by Harry Leon Wilson, the eminent duelist, which many persons seem already to be busily casting for the screen, the suggestion is here made that Charles Ray kindly step forward.

Glim Hunter is planning to start production next week on "Second Fiddle," in which he will be so much surprised that all the flappers in the audience will want to stroke his hair. No doubt, any time Charles Ray makes one false move and grows a mustache, ceasing to be the everlasting American Boy, Hunter will fill his shoes like a stroke of lightning.

Douglas Fairbanks is as fond of a practical joke as the ordinary movie star is of cigarettes. When he was playing in the spoken drama and acquaintances would drop in to see him in his dressing room he would wave them to the best chair in the room with magnificent Old World hospitality. Then he would move something unobtrusively, and instantly the friend would leap out of the chair and almost out of his skin, the victim of a mild electric shock. You couldn't be true friend of Fairbanks until you had been tested in his electrocution chair and found to have the sterling qualities of a sky rocket.

While all his pranks are played with the high good humor of a boy, and no one is ever hurt by them, one of his co-stars who had felt and suffered deeply recently that it was high time Fairbanks played at the short end himself. So when a new actor who was to support the star in his next picture came to the studio the director took him to one side and whispered mysteriously in his large and receptive ear.

"Say, listen," breathed the director. "Mr. Fairbanks is really very deaf, so you'll have to talk very loudly. Here very sensitive about it, though, so you don't want to let on you're talking in anything but your natural tones. You really ought to have a megaphone."

Bustling over to Fairbanks, the director pointed furtively to the new actor and spoke in the star's sympathetic ear, which might be either deaf or not.

"That guy is deaf as a post," he told Fairbanks. "It's a shame, because he's one grand little actor. He ought to be wearing an ear trumpet, but it can't be done in the pictures."

Then he introduced the pair. For fifteen minutes Fairbanks and his fellow player yelled their voices to rags at each other before they came to.

As every one who has read Alice Duer Miller's novel knows, the heroine of "Manlaughlin," which impends on the screen under the direction of Cecil B. De Mille, gets into trouble by speeding an automobile. It seems like flying in the face of nature to have Leatrice Joy play this part instead of Bebe Daniels.

While the bottom has been knocked out of the market in the prices paid on movie scenarios to many authors, there are still some writers who are making more than enough to keep them away from the one-arm lunch room. One of these is Arthur Somers Roche, who is said, has just received a check for \$20,000 from Hope Hampton for the film rights to his novel "The Day of Faith," in which Miss Hampton is looking forward to having anguish all over the screen. And that isn't all, for \$20,000 more is to be forthcoming for the same rights before Roche will feel at liberty to say "That's enough."

## Chaplin and Houdini Featured in New Films



**WILL ROGERS and JEANNETTE TREBOL in "A POOR RELATION" CAPITOL**

**Pola Negri in Paris Picture and Will Rogers in 'Poor Relation' Other Novelties.**



**HOUDINI in "THE MAN FROM BEYOND" TIMES SQ. THEATER**

portrays the experiences of a girl of the Paris slums who becomes the belle of aristocratic society. "The Anvil Chorus," a Snub Pollard comedy, and "The Lamp Lighter," a post nature picture, will be supplemental film numbers.

Edward E. Kilder's comedy, "A Poor Relation," in which the late Sol Smith Russell originated the role of the shabby philosopher inventor, has been adapted by Goldwyn as a screen production and comes to the Capitol with Will Rogers in the famous role.

"Strange Cities of the Sahara," a picture made by the explorer H. D. Ash-ton, who will tell about it, illustrates an expedition of many weeks of travel by camel caravan over the sand dunes of the Sahara Desert, starting at the western frontier of Tripoli and visiting the troglodyte cities of Medenine and Matmata, with their underground habitations, and the Tuareg city of El Oued-Souf, with its artificial oases and sunken gardens. This is said to be the first time these three cities, the most curious in all Africa, have ever been recorded by the motion picture camera.

"A Goose Safari on the Lower Mississippi," by Eltinge F. Warner, and a Mack Sennett comedy, "The Duck Hunter," will complete the screen offerings.

Miss Pola Negri in "The Red Peacock," a modern role picture by the famous European screen star, will be the feature at the Rivoli. It was written by John Kraly and directed by Paul Slien, and carries the Paramount inscription. In the photoplay Miss Negri

and it is therefore perfectly natural that Paris should be eager to see "The National Anthem," in which Laurette Taylor is still making such a success at Henry Miller's Theater. Miss Simone will act Miss Taylor's role in Paris, but the American actress herself will take the play to London.

**The Sacred Lamp.** London's sacred lamp of burlesque will probably have an extra flicker or two when Barney Gerard arrives there in the spring. He goes with his "Follies of a Day." This is a really notable incident in the history of what is really a distinctively British form of stage art, since an American burlesque of the contemporary type which tours from town to town has never been seen in London before.

**The Gas Mask Again.** If you see a graceful woman with all the elegance of modish dress, including a gas mask, she is completely that. It is altogether impossible to identify her. But occasionally the mask comes off in public restaurants and the smiling countenance of Miss Namara is revealed. The mask is not merely the result of a prima donna's caprice such as the gray wig which Geraldine Farrar covers her own dark locks. The soprano who sang with Mary Garden's company

## New Acts to Be Presented on the Vaudeville Stage

Miss Gertrude Hoffmann and Her American Ballet Returns to New York at Palace.

The headliners at the Palace this week will include Miss Gertrude Hoffmann and her American ballet with Leon Barthe; Emmett Corrigan in a dramatic novelty from the Lamb's Gambol, "In Memory of the Unknown Soldier"; Miss Eva Shirley with diversified songs, accompanied by Oscar Adler's Orchestra, and "Stars of Yesterday," held over a second week because of the hit registered last week. The supporting bill will comprise Bert Fitzgerald, Mr. and Mrs. Jimmie Barry, the Wilson Brothers, Rae Eleanor Ball and Brother and the Four American Aces.

The chief acts at other vaudeville houses follow:

**RIVERSIDE**—Miss Marion Harris, Ralph Rizzo and Miss Katherine Witche. **EIGHTY-FIRST STREET**—Crane Wilbur, Erich von Stroheim in the photoplay "Foolish Wives."

**PROCTOR'S FIFTH AVENUE**—Miss Adely Lee, Miss Sylvia Clark. **PROCTOR'S TWENTY - THIRD STREET**—Miss Harriet Remple, Charles Tobias.

**PROCTOR'S FIFTY - EIGHTH STREET**—Will H. Armstrong, Miss Florence Timpani.

**PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET**—"Not Yet, Marie," Miss Polly Moran.

**Last of Vaudeville at The Winter Garden**

Jean Bedini, creator of "Chuckles of 1921," will offer his latest revue, "Spangles," tomorrow at the Winter Garden, which will have the last week of vaudeville before reverting temporarily to the legitimate for the summer.

The company in this miniature musical comedy, which runs more than an hour, is headed by Harry Keelo, Carrie, Daisy and Ora Ormondo, Miss Florence Darley and the Sterling Saxophone Four.

Bedini will appear himself. Others on the bill will be Bobby Higgins, the Rigolotto Brothers, George Rasely and Horton and La Triska.

"Song Writers Festival," presented by the writers of numerous song hits, including Grant Clark, Harry Pease, Jimmy Flynn, Leo Woods, Eddie Nelson and Abel Baer, will head this week's program at Loew's State. Miss Ethel Clayton in "The Cradle" will be the screen attraction.

**IN THEATERS UP TOWN.** Miss Margaret Anglin returns to New York for an engagement at the Shubert-Riviera Theater, where she will appear in "The Woman of Bronze," this week. The original cast is announced.

Miss Olga Petrova will be at The Bronx Opera House in her own play, "The White Peacock," recently at the Comedy.

**"THE RUBICON" FOR CHICAGO.** Henry Baron, producer of "The Rubicon," in which Miss Violet Henning is appearing at the Hudson Theater, is contemplating the organization of another company to present the French comedy in Chicago during the summer.

## Hasty-Pudding Club Will Play 'It's Only Natural' Here

Harvard Actors Coming to the Plaza April 20 and 21 With Musical Comedy, the Work of Three Students.

HARVARD'S Hasty Pudding Club, founded in 1795, and the oldest dramatic organization in the United States, will present this year "It's Only Natural," a musical comedy written by W. C. Jackson, '22, of Darien, Conn., and R. Cameron Rogers, '23, of Cambridge, assisted by Edgar Scott, '20, of Philadelphia.

There will be nine performances in all; the first three in Cambridge, April 18 and two at the Hotel Plaza in New York, April 20 and 21. The club will conclude its season with three performances at Plymouth Theater, Boston, the evenings of April 26, 27 and 28.

The scene of "It's Only Natural" opens with a house party, given in the White Mountains by Mr. Burroughs (Joseph A. J. '23), a wealthy American business man. In the first act Archie Carr (Joseph Larocque, Jr., '23) is accepted by the beautiful Euphemia (W. J. Banes, '22), daughter of Burroughs, but through inadvertent meddling of Olive (W. P. Scott, '23), a semi-insane English friend of the Burroughs family, the blacker side of Carr's past is revealed and he is ejected.

The second act centers about Mr. Burroughs' refusal to allow his cockney gardener to go into the motion picture business. In spite of the refusal Kemp, the gardener (W. C. Jackson, '23), runs away, becomes wealthy and by the time of the next annual house party at the Burroughs home he had nearly succeeded in accomplishing the financial ruin of his former master. In the final act, however, Carr's insane but harmless interference has the effect of bringing back the lost fortune and in reuniting the separated lovers. Carr's blemished character is vindicated and the villainous gardener is buried away under the care of two policemen.

The music represents the work of several men, but was produced chiefly by Joseph Alger, '22; Howard Elliot, Jr., '22; S. P. Moorehead, '22, and A. L. Steinert, '22, while Alger and Elliot collaborated with D. T. W. McCord, '13, and G. B. Monro, '23, in writing the lyrics.

The play will be coached by Miss Virginia Tanner, who last year had charge of the ballet. The music will be conducted by Louis Silvers, composer of "April Showers" and "Just Snap Your Fingers at Carr," who is at present conducting "Bombo" at the Al Jolson Theater here. The cast:

James Ulysses Fick.....F. B. Tausig, '22  
Clive.....W. P. Scott, '22  
Mr. Burroughs.....J. Alger, '22  
Mr. Burroughs.....C. B. Monro, '22  
Euphemia.....W. J. Banes, '22  
Archie Carr.....J. Larocque, '23  
Harnet.....J. G. Allen, '22  
Kemp.....W. C. Jackson, '23  
Simpson.....J. Moynahan, '23  
Messrs. R. Robb, '23; H. Pratt, '23; J. S. Adams, '23; J. F. Butler, '23; J. F. Braslee, '22; G. White, '22; D. Duncombe, '23, and E. S. Webster, '23, will be the "girls."

may, '22; A. K. Train, '23; W. C. Bennett, '23; D. Ellsworth, '22; B. W. Currier, '22, and B. D. Nash, '23.

**200 TIMES FOR "ORPHANS."** Plans are being made to observe the 200th performance of "Orphans of the Storm" at the Apollo Theater with the presence of D. W. Griffith and the principals of the cast, including Misses Lillian and Dorothy Gish. The date will be April 13. Thirteen is a lucky number with the Griffith productions, as every one of his big pictures has been launched either on a Friday or the thirteenth of the month, and preferably on Friday the thirteenth.

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# MARION DAVIES

## in "Beauty's Worth"

"Marion Davies never looked prettier or won the audience with her charm more effectively than she does in 'Beauty's Worth.' Throughout the picture she is a delight."

—N. Y. Evening Telegram.

"You'll like Marion Davies in her new picture. She is natural, pretty and convincing in her role of a Quaker maiden."

—Daily News.

"Marion Davies is at her prettiest in 'Beauty's Worth.'"

—N. Y. World.

Story by Sophie Kerr  
Scenario by Luther Reed  
Directed by Robert G. Vignola  
Settings by Joseph Urban

### 2nd WEEK ON BROADWAY MOVES TO THE RIALTO

#### TIMES SQUARE TO-DAY

Presentation and Programme by Hugo Riesenfeld

Presented by Famous Players-Lasky Corporation

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## Music Programs in Picture Houses

The music program at the Rivoli this week will open with "Sixth Hungarian Rhapsody," played by the orchestra under the direction of Frederick Stalberg and Emanuel Baer. Marjorie Johnson will appear in dances and the piano trio—Edgar Fairchild, Herbert Clair and George Dilworth—will play Schubert's "March Militaire" and Rimsky-Korsakoff's "Song of India."

For the overture Carl Edwards will conduct the Strand orchestra during the playing of "Capriccio Italian," by Tchaikowsky. Eldora Stanford, soprano, returns this week for a new hearing. George Reardon, baritone, in a special setting, will be heard singing a negro spiritual song entitled "Dear Old Southernland." The Strand male quartet will remain at the house thereafter another week in the novelty program to the Chaplin film.

## Did You Hear?

Continued from Preceding Page.

has kept on, however, and was even transferred to another theater.

"After the first two weeks," one of the actors said, "the manager called the company together and asked if the members would be willing to call off their agreed salaries and take whatever came to them from the manager. The actors consulted and refused. They said that as they were to share in the loss they thought they ought to have a right to a part of any profit. So it was decided to go ahead on the commonsense plan. So far all the actors have got something. It must be said, however, that it was considerably less than what they expected. Half rate tickets, however, may not readily be expected to yield more than half salaries."

**The Players' Assembly.** A series of matinee performances of an American play will be given at the Belmont Theater by the Players' Assembly with a view to a possible transfer to the evening bill when "Montmartre" exhausts its popularity. The company will give a series of new plays next season and is already engaged in reading works by American and foreign composers.

**Jazz in Any Other Tongue.** Jazz is an international as Esperanto